

LATE BYZANTINE POTTERY AT DUMBARTON OAKS

DAVID TALBOT RICE

THOUGH all the examples belong to the last phase of Byzantine art, the pottery at Dumbarton Oaks falls into five distinct groups or families, the original homes of which, so far as we can judge, were in very different parts of the Byzantine world. All the examples, however, have bodies of a reddish color, though the clay varies, and all are adorned in the graffito technique. In some cases the decoration is in graffito alone, a linear pattern being thinly engraved through a white slip under a monochrome glaze, while in others rather larger areas of the slip have been removed, so that the design is broader and richer; in other cases, green and brown colored glazes have a part to play as well as the graffito. Vessels of all these types were very widely distributed over the whole of the East Mediterranean world from the early twelfth century onwards—and it is, in the present state of our knowledge, hard to tie down examples to any particular locality. The group in which a graffito decoration appears alone was, however, slightly more restricted in distribution than was that in which colors were used also, and it is possible to suggest particular centers as the basic homes of at least some of the vessels decorated with graffito.

The most distinctive of these is the dish, No. 1¹, which bears a crowned and winged harpie as its decoration (figs. 1, 2, and text fig. A). The inside is covered with a monochrome glaze over a white slip, pale green in color, turning to brown over the incised areas; outside there is a decoration of six spirals below and thirteen double-crossed motifs above, painted in a thick upstanding white slip, the whole covered with a thin, dark green glaze (fig. 2). The graffito decoration of the interior is clear-cut and precise; the drawing is of a very distinctive character and suggests comparison with a group of vessels of which the most important examples are in the Hermitage at Leningrad.² The slip-painting on the outside is equally characteristic of vessels of a similar group, which was particularly common in the Chersonese.³ Isolated fragments of the type have been found in Constantinople, Trebizond, and elsewhere, but they are all to be regarded as imports.⁴

On all the more complete examples of this group the designs are distinctly Oriental. One of the vessels in the Hermitage is thus decorated with a seated figure of wholly Persian character; the rider on another would seem to have been copied from the same model as that used for a common type of Persian lustre bowls of the twelfth century;⁵ on all examples Islamic script of "near

¹ The numbers refer to the Catalogue appended to this paper.

² D. Talbot Rice, "The Pottery of Byzantium and the Islamic World," *Studies in Islamic Art and Architecture in Honour of Professor K. A. C. Creswell* (The American University in Cairo, 1965), p. 214.

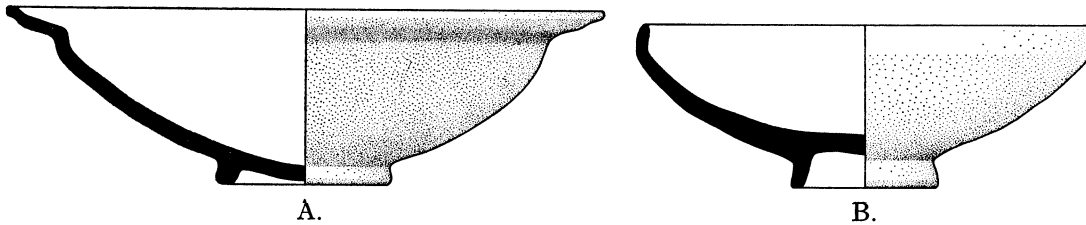
³ A. L. Yakobson, "The Mediaeval Chersonese, XII–XIV Centuries," *Materials and Researches for the Archaeology of the USSR*, 17 (Moscow-Leningrad, 1950), pls. xxii and xxxi (in Russian). Talbot Rice, *loc. cit.* Also A. V. Bank, "Pottery from Dmanisi and the Chersonese," *Monuments of the Age of Rustaveli* (The Hermitage, Leningrad, 1938), p. 179ff., pls. 11, 12, and 13 (in Russian).

⁴ Talbot Rice, *op. cit.*, p. 217.

⁵ See, for example, A. U. Pope, *A Survey of Persian Art*, V (Oxford, 1938), pl. 632.

Kufic" appears. The Oriental character of the harpie that forms the main decoration of the Dumbarton Oaks bowl is equally marked. Its crown is of the three-lobed type frequently found in Persian miniatures of the Mongol period (ca. 1300) onwards;⁶ the formal scroll which fills the area between the harpie's head and tail is paralleled on numerous pieces of Persian pottery; the sprigs of foliage are akin to those in the miniatures of the so-called "Mesopotamian" school. The decoration of the margin is, however, of a rather more universal character, for it is of a type that might be met with anywhere in the East Mediterranean basin.

The motif of the harpie or human-headed bird calls for some comment. It was not unusual in later Byzantine art, and appears on pottery of the thirteenth and fourteenth centuries, on sculpture from the twelfth century onwards,⁷ and occasionally as the ornament of other objects, such as enamel earrings.⁸



A. Dish with Winged Harpie (Cat. No. 1). B. Dish (Cat. No. 2)

The three-lobed crown worn by the figure on the Dumbarton Oaks vessel was, on the other hand, not usual west of the Caucasus, though it is frequently present there; the headdress of a harpie of very Persian appearance which decorates a pottery vessel of the thirteenth century, published a good many years ago by Tolstoy and Kondakov,⁹ may be noted, as well as that worn by Queen Tamara in many of her portraits;¹⁰ it is present again on several pottery fragments from Ani;¹¹ the harpie was also a popular motif in Persia, especially on thirteenth-century pottery of the "Minai" type and in miniatures of the Mesopotamian school; one in the Schefer Harîrî of 1237 in the Bibliothèque Nationale (MS Arabe 5847) may be noted.¹²

The sum of evidence regarding this vessel thus leads us to conclude that it is a particularly fine example of a type that was known in the Caucasus, but was rather more usual in the Chersonese; it was probably there that our example was made. Oriental influence, stemming ultimately from Persia but

⁶ *Ibid.*, for example, pls. 631 b, 672, 673 b or 827 a.

⁷ A. Xyngopoulos, "A Byzantine Earthenware Censer," *Archaiologike Ephemeris*, 1930 (Athens, 1932), p. 127 ff. (in modern Greek). He cites a number of examples.

⁸ There is an example in the Metropolitan Museum at New York, no. 17.190.680, and another is published by I. Tolstoy and N. P. Kondakov, *Russian Antiquities in Monuments of Art*, V (St. Petersburg, 1897), p. 120 (in Russian). Both would appear to be of Byzantine rather than of Georgian workmanship.

⁹ *Ibid.*, p. 29. Reproduced in Talbot Rice, *Byzantine Glazed Pottery* (Oxford, 1930), p. XIX, a.

¹⁰ G. V. Alibegashvili, *Four Portraits of Queen Tamara* (Tiflis, 1957) (in Russian).

¹¹ B. A. Shelkovnikov, *Lead Glazed Pottery from the Excavations of Ani* (Erevan, 1957), color pl. II, p. 32 (in Russian).

¹² For a Minai bowl, see Pope, *op. cit.*, V, pl. 680 A. For the Schefer Harîrî, see R. Ettinghausen, *Arab Painting* (Skira, 1962), ill. on p. 122.

affecting also the Caucasus, was to the fore in the Chersonese, so that with regard to its decoration, the vessel is true to type. It is to be dated to the thirteenth century—probably to around 1250.

Distinctive again so far as its technique is concerned is No. 2, the decoration of which is in broad graffito (fig. 3 and text fig. B). At the center of the interior, which is covered with a pale green glaze, are two concentric circles; the inner encloses a trilobe pattern; from the outer rise seven stylized stems which branch out into triangular shapes just below the rim; between each are fronds with four leaves on each side. The outside, which is covered with an emerald green glaze, has as its sole decoration five concentric circles and a series of wavy lines between the two topmost of these circles. The technique of broadly incising the design was not uncommon in the Byzantine world in the widest sense of the term, for vessels decorated in this way have been found in the Chersonese,¹³ at Ani,¹⁴ at Trebizond,¹⁵ at Corinth,¹⁶ at Salonica,¹⁷ and especially at Constantinople, though in the last named place the designs were in general more formal, often even severely geometric.¹⁸ In the case of our dish, Salonica seems the most likely home. The majority of examples from these places date from between the twelfth and the fourteenth centuries; a date in the later thirteenth seems probable in the case of the vessel under discussion.

The two dishes numbered 3 and 4 (figs. 6, 7, and text figs. C and D), belong to another very distinctive group, which is usually termed "Early Graffito ware."¹⁹ Covered with a transparent, cream glaze, they bear sketchily drawn but very lively birds. Though a few examples have appeared in South Russia and the Caucasus, by far the largest number come from Greece and Constantinople. Examples of the type are known from Salonica;²⁰ finds in the Athens excavations were numerous,²¹ and the type was especially common at Corinth²² and Sparta.²³ At Constantinople the designs are in most cases precise and formal,²⁴ though similar formality characterized many of the Corinth examples, it is there that the rather impressionistic style that characterizes the two Dumbarton Oaks dishes is most closely paralleled. Fragments numbered 1177 and 1109 by Morgan are particularly similar;²⁵ both are dated to the mid-twelfth century. There can thus be little doubt as to the mid-twelfth century

¹³ Yakobson, *op. cit.*, pl. v.

¹⁴ Shelkovnikov, *op. cit.*, fig. 12.

¹⁵ Talbot Rice, *The Church of Hagia Sophia of Trebizond* (Edinburgh, 1967).

¹⁶ C. H. Morgan, *The Byzantine Pottery* (= *Corinth Excavations*, XI) (Cambridge, Mass., 1942), frontispiece.

¹⁷ G. and M. Sotiriou, *The Basilica of St. Demetrios at Salonica* (Athens, 1952), II, pl. 97 (text in modern Greek).

¹⁸ Talbot Rice, *Byzantine Glazed Pottery*, p. 34 ff.

¹⁹ *Ibid.*, group B 1, p. 32.

²⁰ Sotiriou, *op. cit.*, pl. 97.

²¹ Alison Frantz, "Middle Byzantine Pottery in Athens," *Hesperia*, VII, no. 3 (1938), p. 429 ff., figs. 7, 8, and 27. All are dated to the mid-twelfth century.

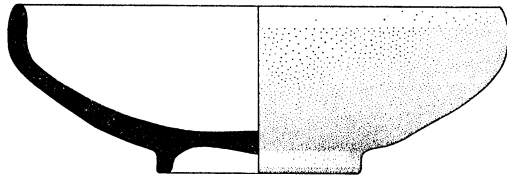
²² Morgan, *op. cit.*, pl. xxxix ff.

²³ R. M. Dawkins and J. P. Droop, "Byzantine Pottery from Sparta," *Ann. British School at Athens*, XVII (1910-11), pl. xv. Dated to twelfth century.

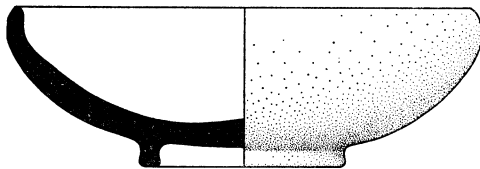
²⁴ Talbot Rice, "The Byzantine Pottery," *Second Report upon the Excavations carried out in and near the Hippodrome of Constantinople in 1928 on behalf of the British Academy* (London, 1929), p. 25.

²⁵ Morgan, *op. cit.*, pl. XLII, a and c.

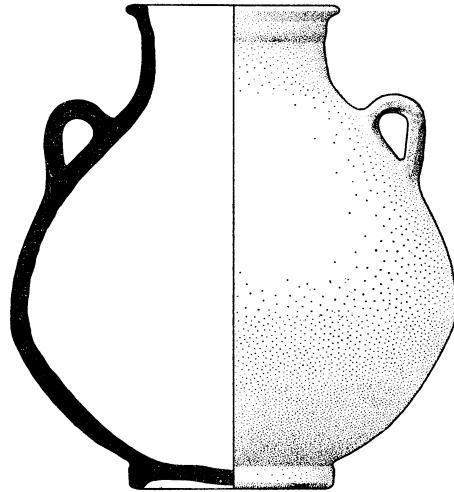
date of the two Dumbarton Oaks dishes, and in view of their close similarity to the Corinth fragments it seems likely that they came from there, or in any case from somewhere in the region.



C.



D.



E.

C. Dish with Graffito Eagle (Cat. No. 3). D. Dish with Graffito Eagle (Cat. No. 4).
E. Amphora (Cat. No. 5)

The most unusual of the Dumbarton Oaks vessels, No. 5, on the grounds of both its form and its decoration, is the two-handled amphora. Its decoration is in four bands, the lowest slip painted, the other three in thin graffito enhanced by glaze painting in green and brown with a pale yellow glaze over all (figs. 4 and 5, and text fig. E). The two central bands consist of sketchily drawn but very spirited and lively animals and birds. So considerable a series of figures is up to now unique among the examples of Byzantine pottery known to us; the closest parallel is offered by some dishes from Corinth and Athens, on which episodes from the tale of Digenis Akritas are depicted.²⁶ However, none of the figures here would seem to be connected with that epic, with the possible exception of two human figures in the upper register close to one of the handles who appear to be involved in a spirited argument. But if these figures have the appearance of Greeks, one just below them, a female, is Oriental, for she wears a crown of Seljuk type, as does a somewhat clumsily drawn harpie in front of her. Behind her prances what appears to be a unicorn, a beast very popular in Moslem art;²⁷ it represents the beginning or end of a composition, for there is a clearly marked dividing line behind it, the only one on this register, though there is a floral pattern between the lady and the harpie and another in front of the harpie. Then come two animals, a leopard and a deer, with a floral ornament between; in front of the deer is a lion, with

²⁶ Frantz, "Digenis Akritas: A Byzantine Epic and its Illustrators," *Byzantion*, XV (1940-41), p. 87.

²⁷ Ettinghausen, *Studies in Muslim Iconography, I. The Unicorn* (Washington, 1950). In Moslem art the single horn was associated with animal bodies of every type from hares to bulls; here the beast is not unlike a deer.

a jackal facing it. These two animals are undoubtedly drawn from the Fables of Bidpai and represent the jackal Dimna and the lion in argument.²⁸ The deer is close to one in the Bestiary of 1354 in the Escorial.²⁹ A spirited bird with ornamental tail in the lowest register, probably a cock, would seem to be derived ultimately from a Sassanian prototype, and the same is true of the leaf motif. The woman in front of these who appears to be nursing an animal, is also Oriental.

In some of the figures of the upper register, the colored glazes are rather less well co-ordinated with the graffito outlines than in the row below; this is especially so with regard to the animal next to the two human figures mentioned at the outset. It appears to be a deer and is separated from the two figures by an elaborate floral motif. This motif, the deer and the two human figures, occupies one section of the upper register, bounded by the two lug-handles. On the opposite side, behind the two figures in discussion, is a ferocious lion with long, waving tail, below which is a floral motif, and further behind a rather gloomy looking bird with elaborate tail.

All the animals are Eastern looking and would appear to have been drawn from Islamic manuscripts, either the Fables of Bidpai or the Manafi Bestiary. The animal in the lowest row, next to the harpie, is thus probably the bull; the bird in the top row is perhaps the crow, and the strange figure between the lion and two human beings is probably the monkey, all of which play a prominent part in the Bidpai illustrations.³⁰ These fables were actually in existence long before they became popular in the Islamic world,³¹ but the style of the animal drawings on our pot is so close to that of Islamic manuscripts of the thirteenth century that it seems unnecessary to seek any earlier prototype. The animal repertory remained popular in Islamic art thenceforth, both in the illustration of manuscripts and for the decoration of pottery; even in the austere pottery of Iznik lively animals of similar type often play an important role, and their appearance is sometimes very close to that of the beasts to be found on this vessel;³² one can only assume that an old repertory remained alive over a very long period of time; the potters probably made use of manuscript models.

No other vessel quite so elaborate as this is known in the Byzantine world, but isolated animals and birds were, of course, very popular motifs of decoration. One example especially may be noted, a fragmentary bowl from Corinth with a lion and a curious animal like a giraffe in graffito at the base, and there are several mice in three dimensional relief around the rim looking down into the vessel.³³ It is not dated archaeologically, but the style would suggest the

²⁸ Ettinghausen, *Arab Painting*, ill. on p. 63.

²⁹ E. de Lorey, "Le Bestiaire de l'Escorial," *Gazette des beaux-arts* (Dec. 1935), p. 237, fig. 8.

³⁰ Compare the representations of these animals in the Manuscript of the Mesopotamian school in the Bibliothèque Nationale, Arabe 3465, folios 49^v, 52^v, and 56 and folio 42^v of the later manuscript, Arabe 3467.

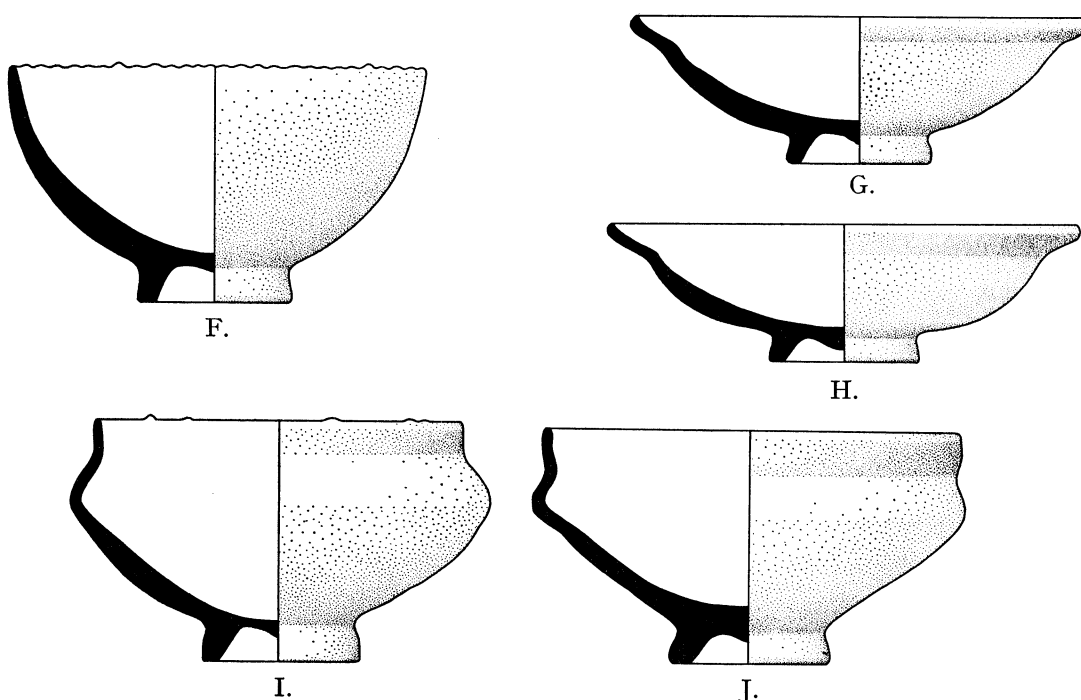
³¹ See Sir Tomas W. Arnold, *Painting in Islam* (Oxford, 1928), p. 58.

³² Examples exist in most collections; see Tahsin Oz, *Turkish Ceramics* (Istanbul, n.d.), pl. LXXIV, or G. Migeon, *Manuel d'art Musulman* (Paris, 1927), II, fig. 378.

³³ O. Broneer in *American Journal of Archaeology*, XXXVII (1933), pp. 570, 572.

thirteenth century, and a similar date seems likely for the Dumbarton Oaks vessel also. Its provenance cannot be determined exactly, though most probably it came from Greece.

The next five vessels to be considered are all closely related, for all are adorned with floral motifs in thin graffito, enhanced with brown and green glazes, and all stand on hollowed bases. There is some variation of form, however, for one is a deep bowl of simple outline (No. 6; fig. 8 and text fig. F), two are dishes with flattened rims (Nos. 7 and 8; figs. 9 and 10 and text figs. G and H), and two are deep bowls with projecting shoulders and vertical rims (Nos. 9 and 10; figs. 11 and 12 and text figs. I and J). But all are of the same date and may well have been made in the same workshop.



F. Deep Bowl (Cat. No. 6). G. Dish with Flattened Rim (Cat. No. 7). H. Dish with Flattened Rim (Cat. No. 8). I. Deep Bowl (Cat. No. 9). J. Deep Bowl (Cat. No. 10)

The manufacture of vessels of this type was extremely widely spread in the East Mediterranean world. They were made in Palestine, in Syria, in Cyprus, over the whole Byzantine territory, in Italy, in Yugoslavia, in Rumania, in South Russia, and in the Caucasus, and there is general uniformity as to the date at which the ware first came into general use. At Athlit in Palestine it has been attributed to the period between 1217 and 1268.³⁴ At Al Mina in northern Syria, where wasters were found, coins support a similar date.³⁵ In Cyprus the production of the two-colored graffito ware began in the thirteenth century; it reached full maturity in the fourteenth and continued with pro-

³⁴ C. N. Johns in *The Quarterly of the Department of Antiquities in Palestine*, I (193-132), p. 111 ff., and III (1934), p. 137 ff. For the date, see A. Lane, "Medieval Finds at Al Mina in North Syria," *Archaeologia*, LXXXVII (1938), p. 45.

³⁵ Lane, *ibid.*, p. 46.

gressive decadence through the fifteenth and sixteenth.³⁶ At Athens wares of the type were absent in the series of sealed deposits, the most recent of which was dated to the mid-thirteenth century;³⁷ similarly, at Corinth the type was hardly represented in deposits of pre-thirteenth century date;³⁸ but examples preserved in the Byzantine Museum at Athens and elsewhere in Greece prove that the ware was common in that country, especially from the thirteenth century onwards, and vessels of this technique were often built into the apses of thirteenth-, fourteenth-, and fifteenth-century churches in Greece, for instance at Mistra and on Mount Athos.³⁹ Sherds found in excavations at Olynthus are dated to the fourteenth century.⁴⁰ In Constantinople other types were more in favor, but examples have been found at many Byzantine sites in Asia Minor and the type appears to have been common after the late thirteenth century in what is today Yugoslavia;⁴¹ it was usual also throughout Rumania, where the ware was manufactured from the fourteenth century onwards in a number of different centers.⁴² Examples from the Chersonese are mostly of the fourteenth century;⁴³ at Oren-Kala⁴⁴ and in the Caucasus⁴⁵ the technique was developed rather earlier, though the closest parallels are to be dated to the fourteenth century. The design of No. 7 has a distinctly Seljuk character.

The idea of combining a thin graffito decoration with one in green and brown or dark yellow glazes was no doubt originally inspired in the mid-East by the import of T'ang wares from China. The Chinese examples reached northern Persia by the overland route across Asia and were transported to Mesopotamia, and perhaps also to Egypt by sea.⁴⁶ The technique was developed at an early date in Mesopotamia and more especially in Persia,⁴⁷ and the Persian relationships of the Caucasian and Oren-Kala vessels are very marked. But, though Persian examples appear in the twelfth century, it was not really till the later thirteenth that the distribution of the ware became widespread

³⁶ A. I. Dikigoropoulos and A. H. S. Megaw, "Early Glazed Pottery from Polis," *Report of the Department of Antiquities, Cyprus, 1940-48* (Nicosia, 1957), p. 77.

³⁷ Frantz, "Middle Byzantine Pottery in Athens," p. 433.

³⁸ No examples of the type were, in any case, found in closed deposits at Corinth dated respectively to the time of Alexios I (1081-1118), the twelfth century, and to the reigns of Alexios I and Manuel I (1143-1180); see Morgan, *op. cit.*, p. 176.

³⁹ A. H. S. Megaw, "Glazed Bowls in Byzantine Churches," *Deltion of the Christian Archaeological Society*, IV (= Sotiriou Memorial Volume) (Athens, 1964), pl. 145 ff.

⁴⁰ Xyngopoulos, "The Byzantine Pottery," *Excavations at Olynthus*, IV (Baltimore, 1933), p. 285 ff.

⁴¹ Examples are preserved in the Belgrade Museum. See also M. Tatić-Djurić, "Trois Vases Byzantins du Musée National à Beograd," *Zbornik of the Museum of Applied Arts* (Belgrade 1960-61), p. 27 ff., nos. 6-7 (in Serbo-Croatian).

⁴² Corina Nicolescu, "La Ceramique roumaine émaillée du moyen-âge à la lumière des dernières recherches," *Byzantino-Slavica*, XXI (1960), especially p. 266. She gives a full bibliography in the footnotes.

⁴³ Yakobson, *op. cit.*

⁴⁴ *Idem*, "Art Potteries of Bailakan (Oren-Kala)," *Materials and Researches for the Archaeology of the USSR*, 67 (Moscow-Leningrad, 1959), p. 228 ff. (in Russian).

⁴⁵ Z. Maisuradze, *Art Potteries of Georgia, XI-XIII Centuries* (Tiflis, 1954).

⁴⁶ Lane, "The Early Graffito Ware of the Near East," *Transactions of the Oriental Ceramic Society* (London, 1938-39).

⁴⁷ Talbot Rice, *Byzantine Glazed Pottery*, p. 87 ff. Morgan, *op. cit.*, p. 168.

in the Mediterranean basin and that the particular variant of it to which the Dumbarton Oaks vessels belong, was developed. Syria seems to have been the principal center from which the style spread farther westwards.

Though as regards generalities the style was a universal one, individual mannerisms were developed in certain areas. Thus, in Cyprus the designs frequently depict human figures, and the colors are rich and deep; in South Russia and the Caucasus birds were most usual and the colors were paler than elsewhere; in Syria there was a marked tendency to very full, over-all designs. In Asia Minor designs akin to those on Seljuk sculpture and metalwork were popular. Forms similarly show local differences. In Cyprus deep bowls on very high bases, like goblets, were much in favor, though other forms were used also;⁴⁸ in Rumania cups and jugs were as common as bowls or dishes.⁴⁹ But certain forms seem to have been universal. The shallow dishes with rims disposed horizontally are thus found in Greece,⁵⁰ in Cyprus,⁵¹ in Syria,⁵² in the Chersonese,⁵³ and probably in most other places, though drawings to illustrate the forms of vessels do not always exist. Simple bowls (like No. 6) were also probably universal; parallels have been published from the Chersonese⁵⁴ and Corinth,⁵⁵ and examples from other sites are known. The form of the two Dumbarton Oaks bowls, numbered here 9 and 10, with vertical rim and protuberant shoulder is, however, very distinctive and has been noted nowhere else, with the possible exception of Al Mina and of Athlit in Palestine.⁵⁶

In view of the orientalizing nature of the designs of some of these vessels, more especially No. 8, as well as on the basis of their shapes, a location in the East Mediterranean, perhaps as far south as Syria, seems likely. A date as early as the thirteenth century is possible, though one in the early fourteenth is more likely.

Two further vessels at Dumbarton Oaks are closely related to the above so far as shape and technique are concerned, and no doubt came from the same kilns, but they are distinguished by the more interesting nature of the main decoration, in each case a very spirited lion (Nos. 11 and 12, figs. 13 and 14, and text figs. K and L). The distinctly heraldic character of these beasts gives rise to the question of whether they should be regarded as of Western inspiration, for similar lions were popular in late Romanesque and early Gothic art throughout the Western world, and their presence on the Dumbarton Oaks vessels might suggest that this ware is associated with the Crusaders. But Persian parallels could also be cited, for lions of similar type constituted very favorite motifs in Persian art; bowls at Chicago,

⁴⁸ Joan du Plat Taylor, "Mediaeval Graves in Cyprus," *Ars Islamica*, V (1938), fig. 41.

⁴⁹ Corina Nicolescu, "Ceramica smăltuită din secolele X-XV în lumina ultimelor cercetări arheologice," *Studii și Cercetări de Istoria Artei*, VI (Bucharest, 1959), p. 78ff.

⁵⁰ Frantz, "Middle Byzantine Pottery in Athens," fig. 33.

⁵¹ Taylor, *op. cit.*, p. 81, Form 1.

⁵² Lane, "Medieval Finds at Al Mina in North Syria," fig. 7.

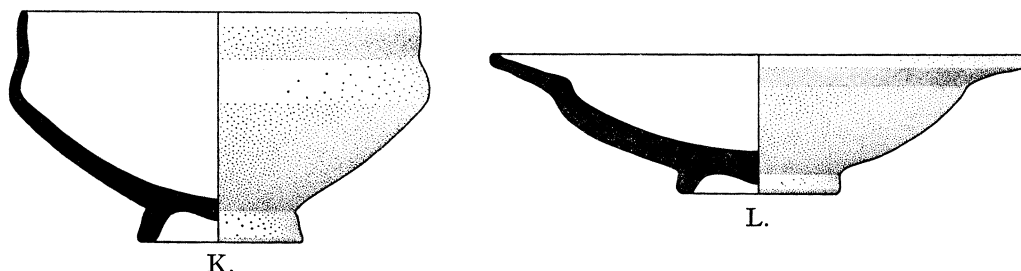
⁵³ Yakobson, "The Mediaeval Chersonese, XII-XIV Centuries," pls. xvii and xxiii.

⁵⁴ *Ibid.*, pl. xxxv.

⁵⁵ Morgan, *op. cit.*, fig. 155.

⁵⁶ Lane, "Medieval Finds at Al Mina in North Syria," fig. 7.

Teheran, and elsewhere may be compared.⁵⁷ The Persian examples mostly belong to the eleventh and twelfth centuries; they no doubt served as prototypes for Byzantine, East Mediterranean, and Western developments alike. These spirited lions became especially popular in Spain—one on a



K. Deep Bowl with Incised Lion (Cat. No. 11). L. Dish with Flattened Rim (Cat. No. 12)

Hispano-Mauresque plate of the fourteenth century in the Metropolitan Museum is well-nigh identical with that on our dish, No. 12.⁵⁸ In Italy and France they not only served as motifs of decoration, but were also reproduced in three dimensions in the form of the well-known aquamanile vessels from the twelfth century onwards.⁵⁹ A dish found at Brindisi and now in the Musée de Cluny at Paris may also be compared; it was at one time regarded as Byzantine,⁶⁰ but on stylistic and technical grounds should surely be assigned to Italy.

The close similarities in style and technique that these two bowls with lions as their decoration show to those of the previous group (Nos. 6 to 10) suggest a similar provenance, and though the lion motif was doubtless ultimately of Persian inspiration, the very heraldic character of the designs on the two Dumbarton Oaks vessels serves to support the suggestion that they may well have been intended for use by the Crusaders. This being so, a date in the twelfth century would be possible, though on stylistic grounds alone they should more probably be assigned to the late thirteenth or early fourteenth century.

CATALOGUE

1. DISH (D.O. 58.103)

Figs. 1 and 2 and text fig. A

Inside, a winged harpie in broad graffito under a pale green glaze; outside, a slip painted decoration of spirals with dark green glaze; low, hollowed base.

Diam. 31.7 cm. Ht. 8.5 cm. Probably from the Chersonese. XIII cent.

⁵⁷ See for example, Pope, *op. cit.*, V, pls. 599, 600, and 615.

⁵⁸ M. S. Dimand, *A Handbook of Mohammedan Decorative Arts* (New York, 1930), fig. 113.

⁵⁹ See, for instance, examples at Maastricht (ca. 1150) and from Lower Saxony (second half of the twelfth century) published by H. Swarzenski, *Monuments of Romanesque Art* (London, 1954), pl. 203, figs. 470 and 471.

⁶⁰ H. Peirce and R. Tyler, *Byzantine Art* (London, 1926), pl. 67.

2. DISH (D.O. 58.96) Fig. 3 and text fig. B

Inside, a decoration of seven stylized stems, rising from two circles at the base, in broadly incised graffito; exterior undecorated, except for five concentric circles and a series of wavy lines on the rim; pale green glaze over interior and emerald green glaze on exterior; small, hollowed base.

Diam. 23.4 cm. Ht. 8.5 cm. Perhaps made at Salonica. Late XIII cent.

3. DISH (D.O. 58.100) Fig. 6 and text fig. C

Inside, covered with a cream glaze, an eagle standing erect with stylized leaf spray on either side, in very thin graffito; outside, plain except for traces of white slip and cream glaze on rim; wide and shallow hollowed base. Part of the vessel is covered with a thick calcareous deposit.

Diam. 25.8 cm. Ht. 8.7 cm. Probably from Corinth. Mid-XII cent.

4. DISH (D.O. 58.101) Fig. 7 and text fig. D

Inside, covered with a cream glaze, an eagle walking forward with stylized foliage above and below; outside, plain except for traces of white slip and cream glaze on rim; a wide and shallow hollowed base. The vessel is partly covered with a thick calcareous deposit.

Diam. 24 cm. Ht. 8 cm. Probably from Corinth. Mid-XII cent.

5. AMPHORA with small loop handles (D.O. 58.92)

Figs. 4 and 5 and text fig. E

The exterior decoration is in four registers, the first three in thin graffito through white slip, enlivened by green and brown glazes. On the neck a guilloche pattern; above and below the shoulder, bands showing animals and birds. The slip ends at the bottom of the lowest of the three bands, but there is a slip painted decoration under the same yellow glaze that is over the rest of the bowl. Shallow hollowed base. The vessel had at some time been broken, and a few fragments are missing.

Ht. 26 cm.

Perhaps from Greece. XIII cent.

6. Deep BOWL (D.O. 58.98) Fig. 8 and text fig. F

Inside, a decoration, in thin graffito and green and pale brown glazes over white slip, of two very stylized leaves in a circle from which a series of bands radiate; outside, similar bands, giving the effect of an arcade; a small hollowed base.

Diam. 22.5 cm. Ht. 12.5 cm.

East Mediterranean. XIII-XIV cent.

7. DISH with flattened rim (D.O. 58.97) Fig. 9 and text fig. G

Inside, a decoration, with flowing four-lobed leaf pattern of Eastern character, with a stylized scroll on the flat rim in thin graffito and green and brown glazes over a white slip; outside radiating bands. Hollowed base.

Diam. 24 cm. Ht. 7.5 cm.

East Mediterranean. XIII-XIV cent.

8. DISH with flattened rim (D.O. 58.99) Fig. 10 and text fig. H

Inside, a decoration of a four-lobed leaf pattern of Eastern character, with a series of lobes on the flat rim in thin graffito and green and brown glazes over a white slip; outside, radiating bands. Hollowed base.

Diam. 24.5 cm. Ht. 7.5 cm. East Mediterranean. XIII-XIV cent.

9. Deep BOWL (D.O. 58.94) Fig. 11 and text fig. I

Inside, a geometric interlace of Seljuk character. Decoration in thin graffito and green and brown glazes over a white slip; outside, radiating bands over a white slip. Small hollowed base. This form of bowl, with marked bulge at the shoulder, is unusual.

Diam. at rim 20 cm. Ht. 13 cm. East Mediterranean. XIII-XIV cent.

10. Deep BOWL (D.O. 58.95) Fig. 12 and text fig. J

Inside, decoration of a four-lobed star with stylized palmettes between each of the lobes in thin graffito and green and brown glaze over a white slip; inside of rim decorated with a series of double circles; outside, radiating bands in graffito, giving the effect of an arcade, over a white slip. Hollowed base. The form, with marked bulge at the shoulder, is unusual.

Diam. at rim 21 cm. Ht. 12 cm. East Mediterranean. XIII-XIV cent.

11. Deep BOWL (D.O. 58.93) Fig. 13 and text fig. K

Inside, a spirited lion, in rampant pose, in thin graffito and green and brown glazes over a white slip, with a series of double circles around the rim; outside, radiating bands in graffito over a white slip, similar to No. 10, *supra*. The form, with marked bulge at the shoulders, is unusual.

Diam. at rim 21 cm. Ht. 12 cm. East Mediterranean. XIII-XIV cent.

12. DISH with flattened rim (D.O. 58.102) Fig. 14 and text fig. L

Inside, a spirited lion in thin graffito, and emerald green and dark brown glazes over a white slip; around the rim a series of oval compartments containing, and separated by, spiral patterns; outside, emerald green glaze over white slip except for the base. Hollowed base.

Diam. 28.2 cm. Ht. 8.3 cm. East Mediterranean. XIII-XIV cent.



1. Dish with Winged Harpie. Catalogue No. 1.



a. Bottom



b. Exterior

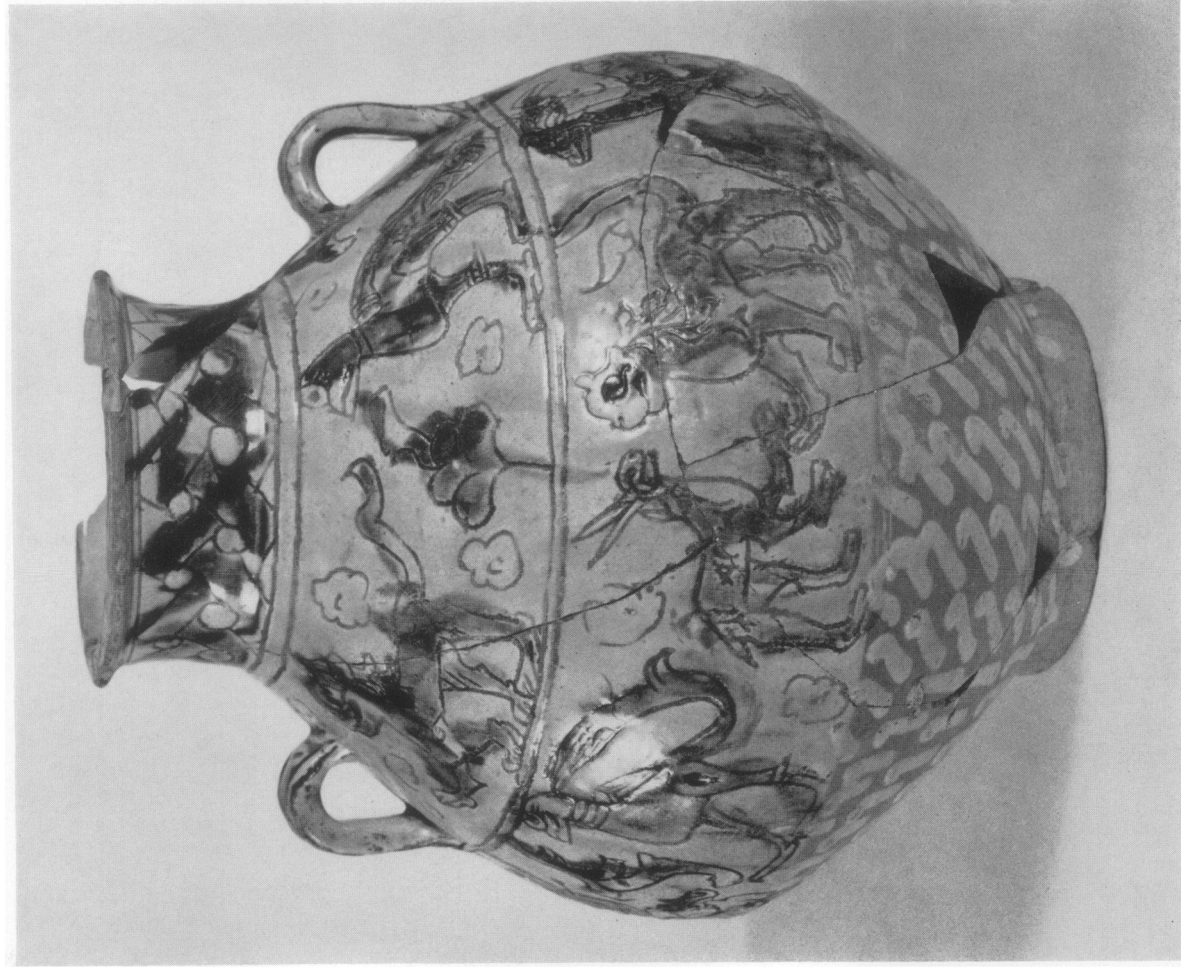


a. Interior



b. Exterior

3. Dish. Catalogue No. 2.

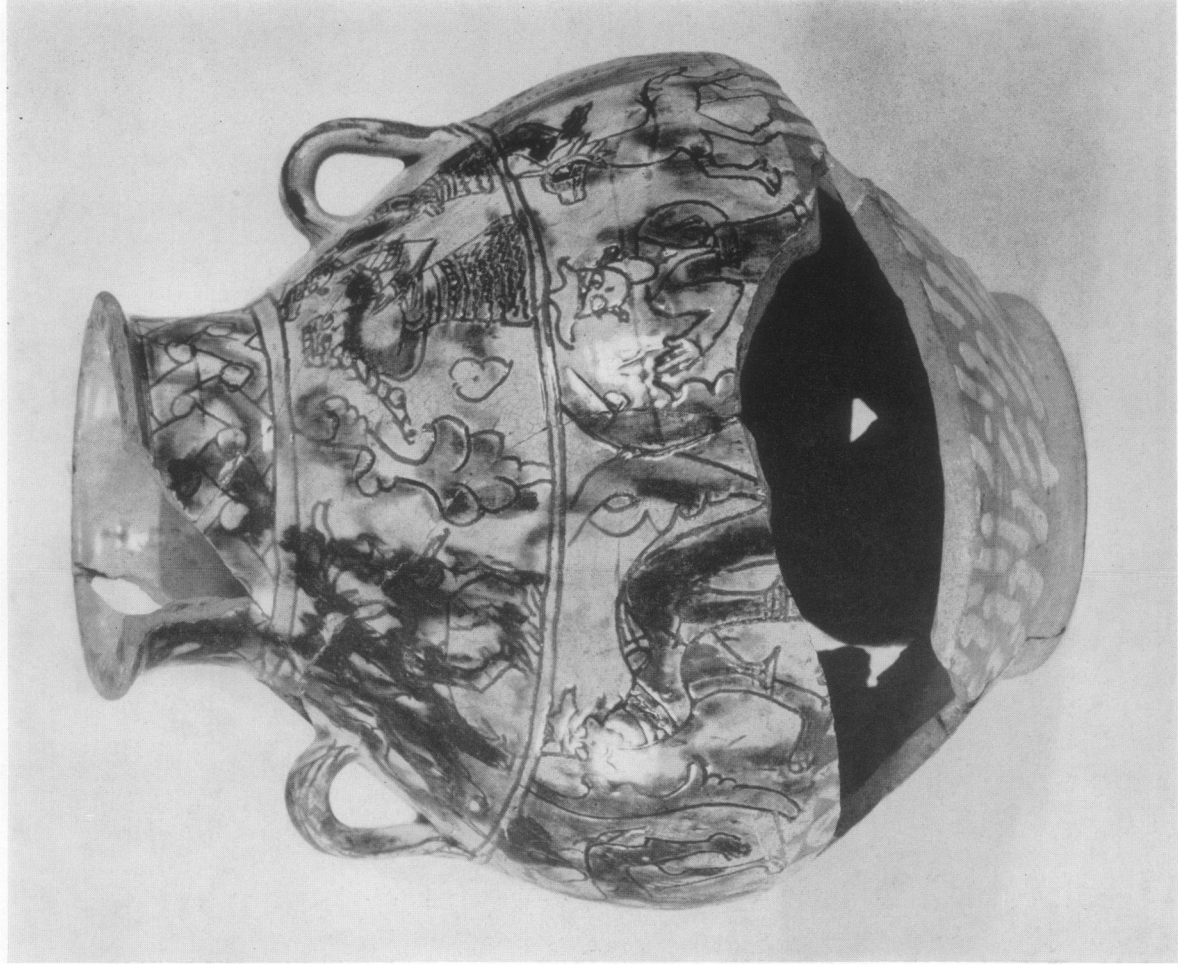


a. Front

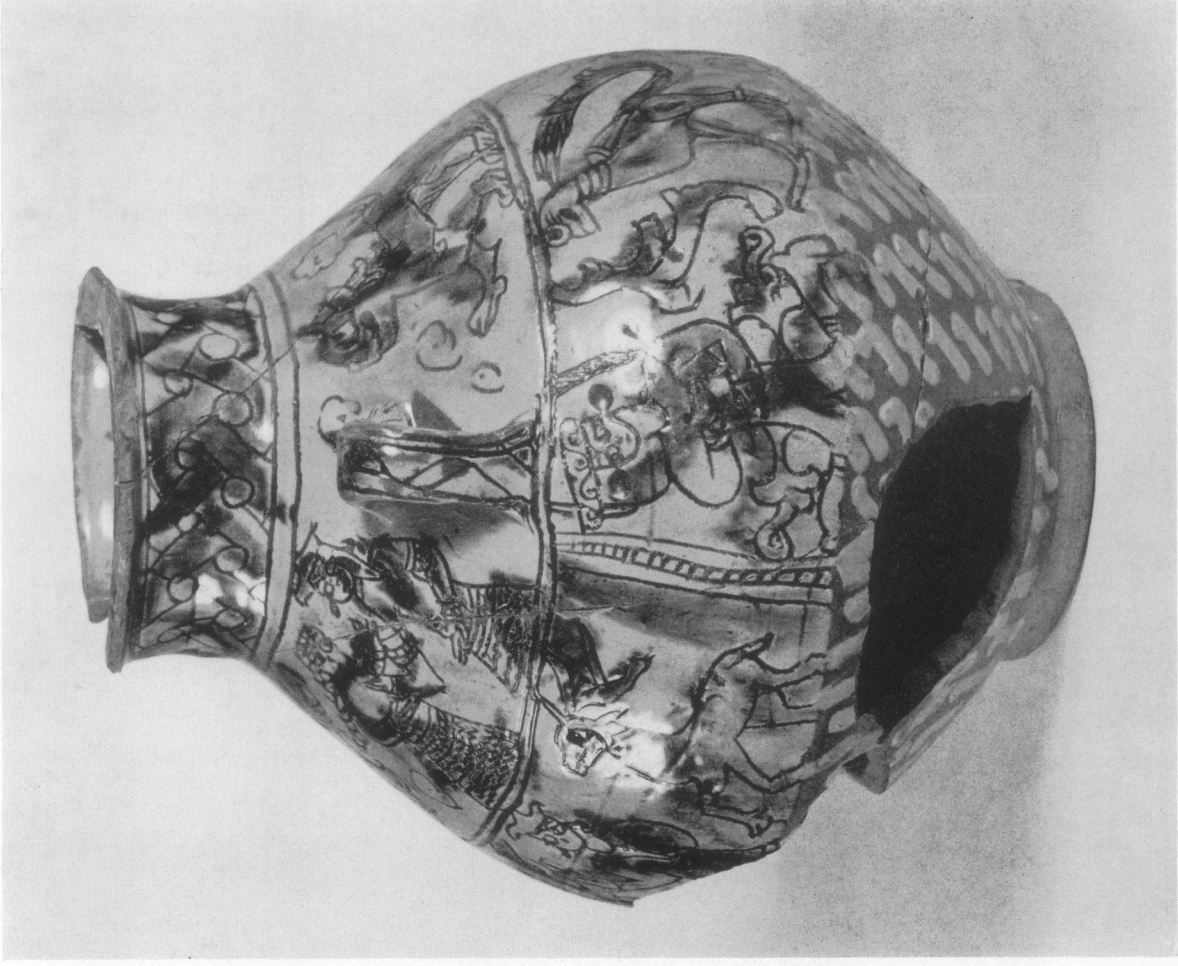


b. Right Side

4. Amphora. Catalogue No. 5.



a. Back



b. Left Side

5. Amphora. Catalogue No. 5.



6. Dish with Graffito Eagle. Catalogue No. 3.



7. Dish with Graffito Eagle. Catalogue No. 4.



a. Interior



b. Exterior

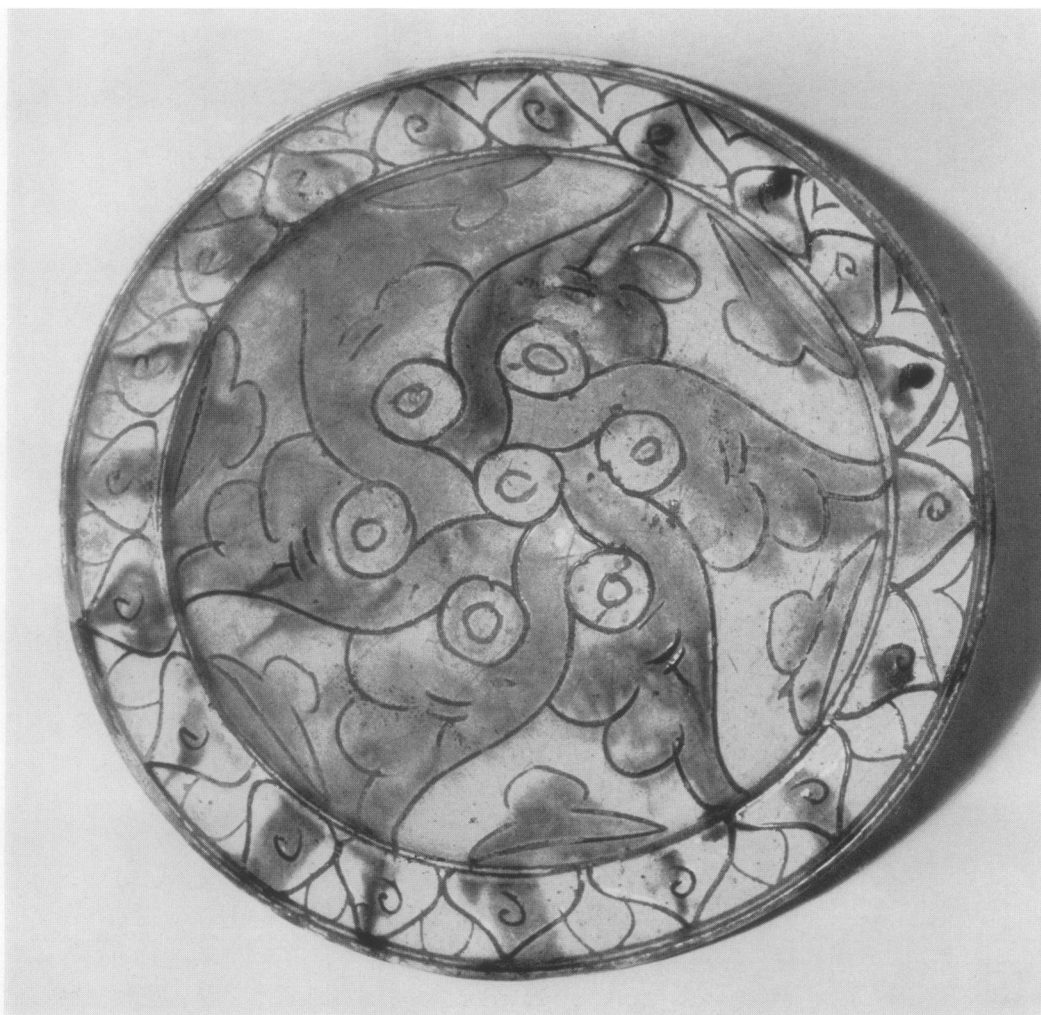


a. Interior



b. Exterior

9. Dish with Flattened Rim. Catalogue No. 7.



a. Interior



b. Exterior

10. Dish with Flattened Rim. Catalogue No. 8.



a. Interior



b. Exterior



a. Interior



b. Exterior



13. Deep Bowl with Incised Lion. Catalogue No. 11.



14. Dish with Flattened Rim. Catalogue No. 12.